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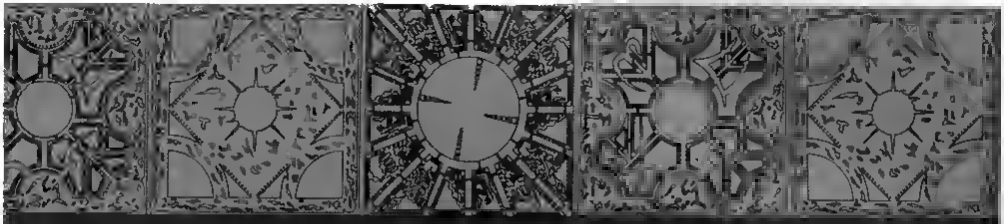
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CLIVE BARKER'S HELLRAISER™ POSTERBOOK



Horrific visions from today's top artists including work by Kent Williams Ted McKeever Bill Sienkiewicz and Jorge Zaffino

Plus a giant, fold-out poster by John Bolton



STARING AT THE UGLY FACE

There's one stabbing at the heart of Fisherman's Wharf in San Francisco, one of several lesions of oddity America pays homage to. These small temples of the bizarre and disturbing are scattered across America in myriad forms. Some are called **museums**, others **carnivals**. This one in San Francisco sold tickets under the banner of **Ripley's "Believe it or Not!"**

Among the waxed models of giants and two beaded skeletons, one's mind is set to wander and wonder at the singular *"why"* at the heart of collections of this sort. *Why* do these oddities exist? *Why* do some, that peculiar some, create them? *Why* are some, that spectacular some, driven to collect them? And *why* are some, that uniquely, morbidly curious some that make a part of each of us, driven to view these fascinations with such horrific devotion? That car wreck would exist without us--but would we, without pausing the car to rubberneck for the grim details, would we exist the same if we did not look?

We want to look, at least as much as we do not. All of which brings us to where we are--at the introduction to the first **Hellraiser Poster Book**, a collection of oddities and fascinations at once disturbing and startlingly beautiful.

The work is truly remarkable. Much of it has graced past covers of **Clive Barker's Hellraiser**. Some of the work of the ground-breaking bookshelf painted series to a level of beauty and quality never before seen in the field still referred to as 'comics.' It's at a level that's pretty difficult to maintain, and considerably harder for others to imitate. It's art. And, we decided finally, it is infinitely deserving of its own format.

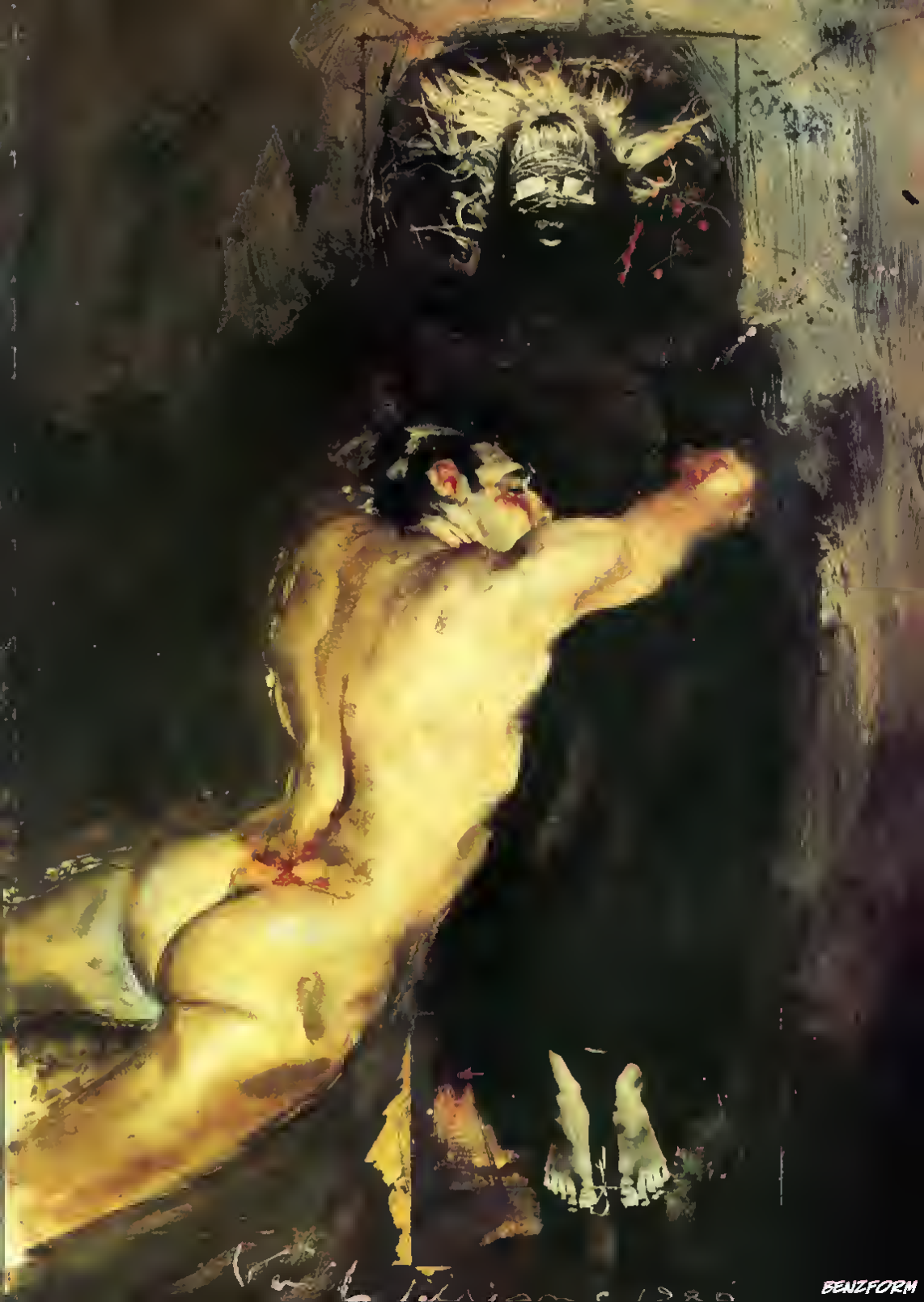
This is the motivation behind the creation of this, the first--but hopefully not the last--**Hellraiser Posterbook**. This work collects for the first time the best, most shocking and most highly touted single page illustrations yet presented in the series--but check out the latest issues to see how far we're going beyond this, even now.

Enjoy this volume at your leisure, complete with its removable images, with one last bit of advice. Here icons are born, of images that seek to invade the psyche with immalleable, unforgiving hooks. Whatever you do, however you view this book, don't look away too quickly.

--- Marc McLaurin

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BENZFORM



"Assignment:

Explore the dark psychological directions of your work.

Okay."

—Kent Williams


BENZFORM

"For a guy who usually draws cartoon lobsters, working on HELLRAISER has been quite a change. But, after my very first pinup... I was hooked."

"Too bad I can't show it to my mom."

—Derek Yaniger

BENZFORM



BENZFORM

Jorge Zaffino

"... When it realized its prisoner was weeping not with anguish, but with laughter, and that it was the sight of its own pudenda that coaxed forth such glee, the demon grew so enraged it exploded..."

— Clive Barker

SENSFORM


BENZFORM

"Gnaw, Prince of Darkness"

"A noble man of the 17th century would have commissioned such a portrait. This one had done so during his previous existence. Here you see a portrait of a prince of Leviathan. Captured here in his regal posture, entrails wound cape-like around his arm, faithful pet at his heel."

—A.C. Farley


Ted
McKeever
1984
SENZFORM

"Horror is something you should taste; Something you should savor while in its embrace; Something you should feel long after its conclusion. Not something that turns your stomach, or causes you to look away.

The ideal Horror . . . the Best Horror, is the kind that drifts back after a slight chill breathes past you on a wet autumn evening. Or at the end of the day, when the shadows grow long, and for a brief instant the only sound you hear is that of your own breath entering, and leaving your body.

The "obvious" Horror is always fleeting, but the "quiet" Horror is eternal.

And always possible.

—Ted McKeever

BENZOFORM



BENZFORM



Scott Hampton

"... They love the Countess for her beauty. She, in her turn, hated them for their adoration. There was only one way to solve that conundrum, and it was made of riddles and beaten gold ..."

BENDFORM

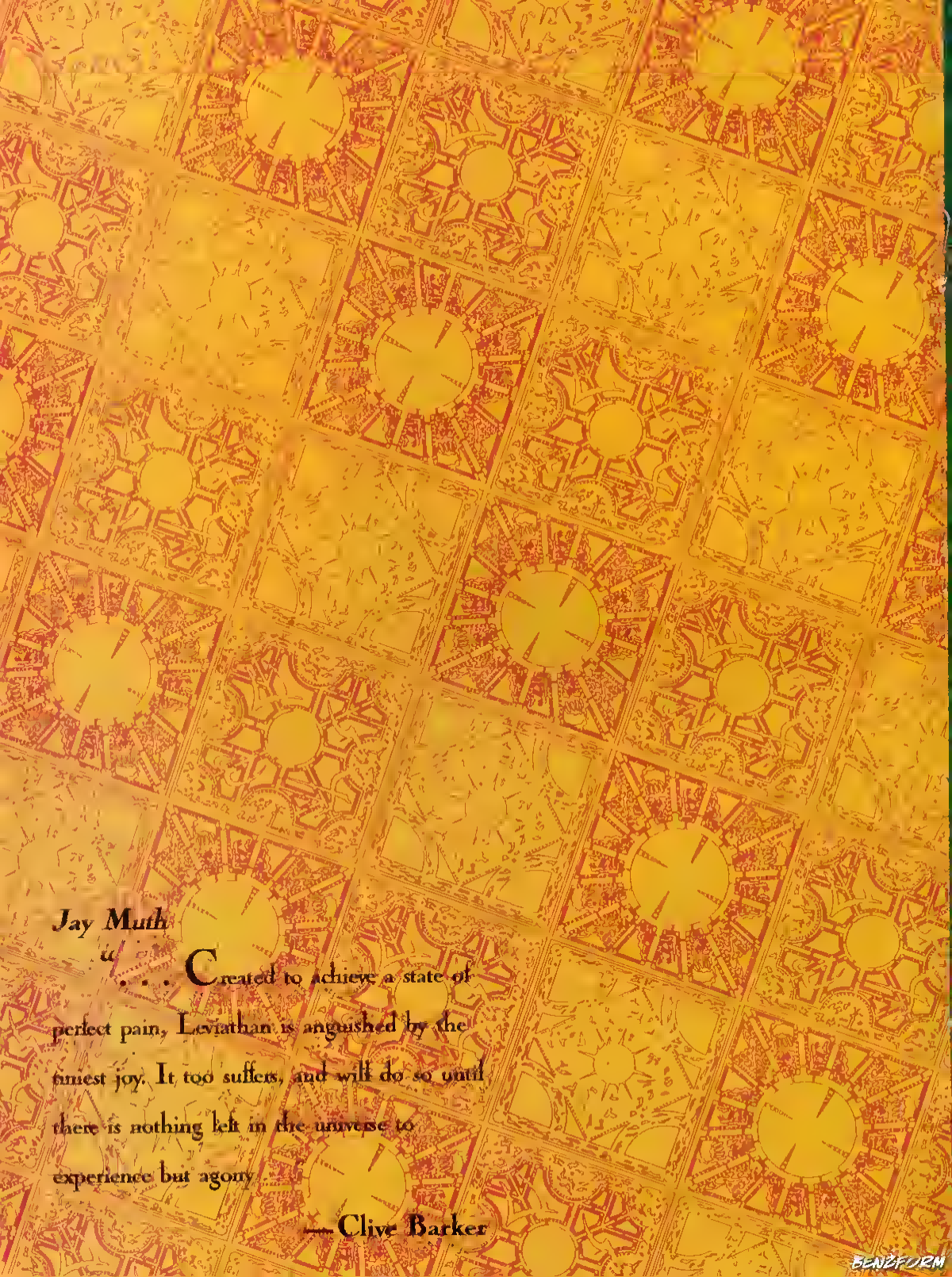

D' ONEILL

"Having spent much of my time in comics illustrating the bizarre and the bloody, entering the world of Clive Barker was like slipping into a comfy noose (it'll ride up with wear). I felt right at home, but had doubts about the level of torture and sadism acceptable on a Clive Barker comic cover. Usually it's a trade off—some blood no sadism—some sadism no blood. I figured, 'hey a leather clad S&M do-it-yourself enthusiast wearing a human skin cape should fit the bill.' Heh! Heh! After the cover was previewed at a convention complaints were made and Epic promised it would never see print... Well here it is again!"

—Kevin O'Neill



BENZFORM



Jay Muth

". . . Created to achieve a state of perfect pain, Leviathan is anguished by the finest joy. It too suffers, and will do so until there is nothing left in the universe to experience but agony. . . ."

—Clive Barker

BENDFORM


MIGNOLA
BENZFORM

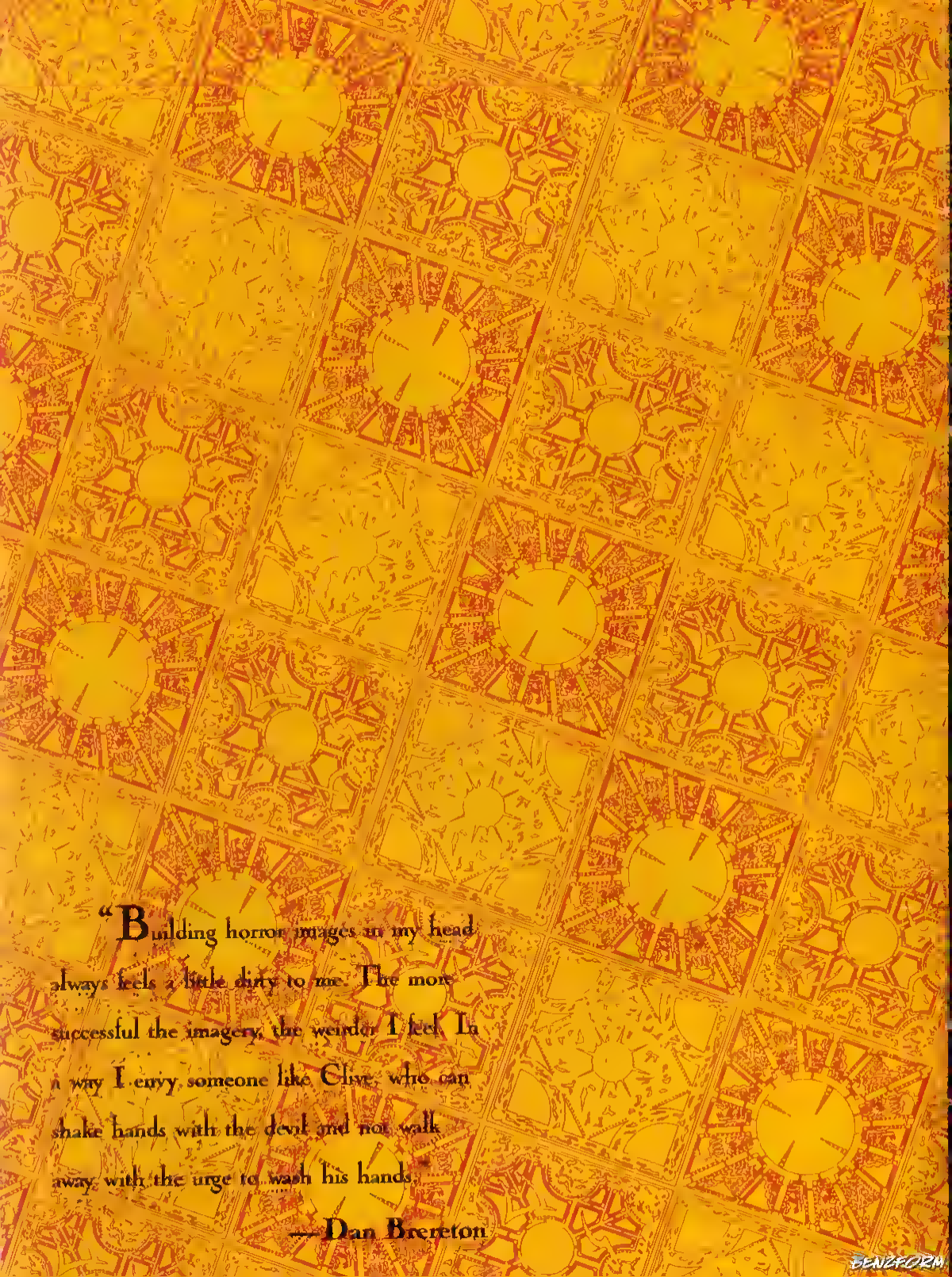
Mike Mignola

". . . In the Pit there is no coup de grace; no final, exhilarating moment of oblivion. The scalpels slice, but never dispatch, teasing the death-rattle out until it is an age-long percussion. . . ."

—Clive Barker

SENSFORM


BENZFORM



"Building horror images in my head always feels a little dirty to me. The more successful the imagery, the weirder I feel. In a way I envy someone like Clive, who can shake hands with the devil and not walk away with the urge to wash his hands."

—Dan Brereton

BENGFORM


BENZFORM


"Simply take it or leave it."
—Simon Bisley


BENIFORM

"I'll admit, I don't really know how to create truly terrifying horror comics. I believe it's easier for a filmmaker to portray horror because in a movie, you can flash a really scary image on the screen for a second and scare the bejeasus out of people. They're not sure what they've seen, they're just left sitting in the dark saying 'Jeez, what the hell was that?!?!' When the comic artist puts the same horrifying image down on paper, he's at the mercy of the reader, who can sit and stare at the drawing for as long as he wants. What happens if the reader says 'oh, that's cool, but that arm isn't drawn too well.' It's very frustrating."

—Marc Chiarello

SENZGORM



"The most frightening images which I've painted have come from my own nightmares. I think that the best horror works as a catalyst, stirring up emotions and memories in the readers."

—Bill Koeb

BENGFORM



"The texture of dread, carved, hewn, sandwiched, nailed in. Waiting is between unconsciousness and sleep and death. Half life of surrender. Dread is the wood, with which we build our self-made casket. Passivity, the nails. You cannot cheat the unknown. Know your fear. Fight the fight. Only then ... even then ..."

—Bill Sienkiewicz

ISENGFORM


BENZFORM

"I'd never been afraid to be alone in a room with one of my own paintings until I created a painting for Clive Barker's Hellraiser."

—John Rheaume


BENZFORM



"When attempting to bring the subconscious to life, one risks only scratching the surface, thus leaving an open wound subject to infection."

—John Van Fleet

BENZFORM



"Even though I'm working on someone else's creation, working with Clive, I don't feel intimidated. I know that I'm able to interpret the character and paint the picture I want to, without Clive looking over my shoulder."

"I only have trouble with the editors."

—John Bolton

BENZFORM



PLATES	ARTIST
I	Kent Williams
II	Derek Yaniger
III	Jorge Zaffino
IV	A.C. Farley
V	Ted McKeever
VI	Scott Hampton
VII	Kevin O'Neill
VII	Jay Muth
IX	Mike Mignola
X	Daniel Brereton
XI	Simon Bisley
XII	Bill Koeb
XIII	Bill Sienkiewicz
XIV	John Rheaume
XV	John Van Fleet
XVI	John Bolton (Centerfold)

Take a trip.

Journey through labyrinthian halls, past tattered tapestries woven of terrors' richest flax. Visit the darkened tombs of psyches etched and altered by the single greatest evil the world has ever known. And, when you leave, should you leave, bring the disturbingly dark views of these worlds unseen back home with you.

These are views from the hellscape of Clive Barker's Hellraiser, collected here in unliving color; in the premiere edition of the Hellraiser Poster Book.

Welcome to the most exquisite beauty hell has to offer. Enjoy your stay.



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